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ABSTRACT

Despite the importance that the study of drama can have in the education of a well-rounded student, the lack of formal education among drama teachers and the elective status of high school arts courses give drama education a reduced position in the curriculum. A study examined five areas of research and opinion on drama education: (1) the ideology of drama education; (2) the teaching strategy known as creative dramatics; (3) the value and content of theatre curriculum; (4) teacher training in drama education; and (5) the current status of drama education in the United States. Findings indicated that arts education is an acceptable cognitive course of study for all children and helps develop concept formation, creativity, perception, and decision-making skills. (A glossary of terms and an annotated bibliography divided into sections on ideology, creative dramatics, theatre classics, teacher training, and current status of drama education is included, and 28 references are attached.) (ARH)

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DIRECTIONS IN DRAMA EDUCATION:

A PROGRESS REPORT

by

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INTRODUCTION

With the increase in technology in our society, the need for creative and humanitarian education has been expressed by educators and the public. (California 1981:1-3) The well-rounded student, trained in many aspects of learning, has become the student colleges and universities are anxious to enroll. The humanistic qualities inherent in the arts have made arts education a desirable commodity in the 1980s. In the past the isomorphic nature of strategies for acquiring artistic skills made educators skeptical of the arts as cognitive courses of study. Experiential learning was set aside for the talented and considered too time-consuming to teach to the whole student body. (Illinois 1983:37-38) Theatre activities were mainly extra curricular and only available at large schools with large budgets. But as public opinion has become favorable toward arts education, educators have moved forward to develop the experiential learning course of study.

Experiential learning cultivates many desirable outcomes: curiosity, ability to cope with novel situations, self-awareness, self-confidence and more. Some educators believe "aesthetic awareness is a survival skill in the closing decades of the twentieth century." (Illinois 1983:44) Education in the arts heightens our aesthetic awareness. The student's sensitivity to beauty and form balances the objectivity and unemotional qualities of technological education. All students need to have both types of education to be successful in school and in life.

STATEMENT OF THE PROBLEM

With the acceptance of arts education by most educators comes the responsibility of creating effective educational programs. Most drama education is subjectively created by the teacher and dependent on that teacher's charisma. Many drama teachers have no formal training in drama education. Thus drama education has a reduced position in the curriculum when evaluated as an effective educational program for all students.

PURPOSE OF THE STUDY

It was the purpose of this study to prove that teaching strategies do exist that could bring respect to the field of drama education throughout the curriculum. It was also the purpose of this study to show that with the acceptance of ideology comes the necessity to improve implementation of an effective drama education program that provides students with many desirable and necessary skills inherent in a complete education program.

ORGANIZATION OF THE STUDY

This study encompassed five areas of research and opinion. The first area concerned the ideology of drama education, establishing the basic concepts and values. The second area explored creative dramatics, a popular teaching strategy using drama to enhance learning in other content areas. The third division assessed the value and content of theatre curriculum. The fourth section examined teacher training in drama education and the fifth area surveyed the current status of drama education in the United States specifically.

LIMITATIONS OF THE STUDY

In any aesthetic field of education the research available is limited by the nature of the subject. Measuring success in aesthetic education is difficult. Most articles included in this study are informed opinion. The articles presented are representative of the literature available.

GLOSSARY

Acting -- A cumulative and culminating experience, acting involves sensory awareness, rhythm and movement, pantomime, oral communication, improvisation, and playmaking. It requires careful preparation and rehearsal of scripted theatre literature which leads to a performance before an audience.

The Arts -- Encompass the disciplines of dance, drama/theatre, music, and visual art.

Aesthetic -- Relates to beauty, its character, conditions, and conformity to a set of governing principles.

Aesthetic Experience -- Includes experience that is valued intrinsically.

Classroom Drama -- See Creative Dramatics.

Colonial Paradigm -- Local autonomy in curriculum planning.

Creative Dramatics -- A process of improvising drama in the content area to bring out what the student already knows and what he/she does not know. Dorothy Heathcote developed the process in British classrooms. James Moffet Interaction series illustrates this technique. Also called Curriculum Drama, Classroom Drama.

Curriculum Drama -- See Creative Dramatics.

Drama -- Involves the reenactment of life situations for entertainment or to understand oneself and others. Drama is geared to the participant.

Explicit Knowledge -- Conscious, cognitive process; knowing about a past or future event; facts and categories.

Improvisation -- Problem solving with no preconception of how to perform.

Isomorphic -- Similar appearance or structure but different ancestry (biology); crystallizing in the same form (chemistry).

Practical Knowledge -- Result of reasoning using tacit and explicit knowledge. Cannot always be explained in words.

Tacit Knowledge -- Intuitive, undiscussed, now-experiential knowing; Metaphorical in that we understand in terms of the body.

Theatre -- Geared to the audience, theatre includes drama and other activities which may lead to the formal presentation of a scripted play.

ANNOTATIONS

IDEOLOGY

Chekhov, Michael. To The Actor. Harper and Row, New York, 1953.

To act the student must use his body to express to the audience his comprehension of the role. This requires training to sensitize the student to psychological creative impulses. Materialistic thinking stifles the imagination. The actor must recreate a personality objectively and in command of his body and psychology. Chekhov's method of acting includes exercises to make the body and mind tools for the expression of the role. Chekhov was director of the Second Moscow Art Theatre, working with Stanislovsky.

Eisner, Elliot W. "The Role of the Arts in Cognition and Curriculum." Phi Delta Kappan. 63:48-52, Sept. 1981.

Eisner examined the current educational models and found they reflected a common perception that cognitive activities are those expressed by words and numbers. Eisner stated "the arts are cognitive activities, guided by human intelligence, that make unique forms of meaning possible." Concept formation was sensory, not linguistic. Imagination allowed manipulation and unlimited combinations of concepts. Literacy in arts was a valuable resource for students. Eisner has been awarded Guggenheim and Fulbright awards for his research in children's artistic development.

Hagen, Uta. Respect for Acting. MacMillan Publishing Co. Inc.: New York, 1973.

Talent and education are prerequisites for becoming an actor. Physical capacities must be developed. The artist must transcend commercialism and reveal his soul, expressing his point of view about the world. This demands total discipline and ethics, which allows theatre to be a communal adventure serving the public, not individuals. Hagen sets forth a program to develop these qualities: identity, substitution, emotional memory, sense memory and reality. By bringing the audience revelation of human beings, actors will be respected and have respect for themselves. Hagen is married to acting teacher Herbert Berghof and with him teaches at HB Studio in New York.

Illinois Plan for the Arts in General Education: Fiscal Years 1984-88. Address, "All the Arts...For All of Our Children." John D. Rockefeller III. General Assembly of the Arts and Education Council of Greater St. Louis, April 17, 1969. Springfield, Illinois 1983. pp. 37-38.

The Rockefeller Foundation Commission on the Humanities under the leadership of John D. Rockefeller III, determined that in the United States there was a need to interrelate the humanities, social science, science, and technology. Rockefeller stated that at the present time our educators involve only some of the children who seem talented in creative arts, thus segregating and restricting the scope of arts education. "A clear-cut conclusion emerges: we need to expose all of the children in our schools to all of the arts, and to do so in a way that enriches the general curriculum rather than reinforcing the segregation of the arts."

Miller, Arthur. "The Family in Modern Drama." Atlantic Monthly. 197 April 1956:41.

The accomplished American playwright, director, and producer Arthur Miller views drama as a total art. In depicting what is, drama can also communicate what ought to be. Drama is perceived like life through living people rather than through a painting or a novel. In summary he states "...there lies within the dramatic form the ultimate possibility of raising the truth-consciousness of mankind to a level of such intensity as to transform those who observe it." Miller is a realistic/expressionistic dramatist who won the Pulitzer prize for Death of a Salesman.

CREATIVE DRAMATICS

Bailey, Chris Howard. "Drama Without Fear." Connecticut English Journal. 14:19-24. Fall 1982.

Classroom drama involves the student in his own learning process. In literature drama leads to confronting the central issue. In American history dramatizing a family that lived in the period involved research, reading and writing skills. In health classes problems with substance abuse could be pantomimed. In sociology problems of the aged could be acted out. Drama is a catalyst. It generates discussion but does not replace academics. Ms. Bailey is completing her Ph.D. in drama and has taught in British and American schools. She follows the thinking of Douglas Baines Drama in the English Classroom, 1968 and Dorothy Heathcote Children and Drama, 1975.

Cunningham, Keith. "Drama in Support of the English Curriculum." Connecticut English Journal. 14:33-40. Fall 1982.

Implementing experiential learning Cunningham has found theatre enhances teaching the English curriculum. Director-actor relationship parallels teacher-student. Four elements essential to effective learning with curriculum involving theatre are community, concentration, imagination and environment. Cunningham gives successful exercises from his classroom experience. He is project director at Center for Theatre Techniques in Education, Stratford, Connecticut.

Duke, Charles R. "All the World Is A Stage - Except the American Classroom." Connecticut English Journal. 14:1-5. Fall 1982.

Creative dramatics calls for a student centered rather than teacher centered learning situation. Teachers must not be afraid to give up control. It takes time and the product may not emerge by the end of a 55 minute period. Listening, reading, writing and speaking skills are developed. A desire for exploration and problem solving skills emerges as students discover what they don't know. Direct involvement leads to motivation and the retention of materials learned in limited research done on the subject. Charles Duke is author of Creative Dramatics and English Teaching, NCTE 1974, and Past President of New England Associated Teachers of English. He is currently teaching English at Murray State University, Kentucky.

Sheehy, Helen. "Making Connections: Theatre and English." Connecticut English Journal. 14:53-61. Fall 1982.

In making abstracts of English writing and literature concrete through theatre, Sheehy sets forth exercises she calls connections. Each exercise is an activity linked to an abstract concept of writing or literature. Sheehy calls her "connections" Open the Door, Dialogue, Setting, Survivors, Choices and The Real World. Besides the connections, she recommends students see plays, talk to actors and actresses, and report their findings. Sheehy is director of educational programs at the Hartford Stage Company and has written the text All About Theatre.

Wolfe, Denny T. "Curriculum Drama: Does It Have a Place in English For the 80's?" Connecticut English Journal. 14:15-18. Fall 1982.

Following after John Dewey's axiom "we learn what we do" creative dramatics is a logical choice for achieving a fundamental goal of Language Arts instruction: personal response to literature and non-print media. Tests measure the ability to remember, the lowest level on Bloom's Taxonomy of Thinking. A higher level cultivated by dramatics is an independent, inquiring, decision-making, problem solving, curious thinker who has learned how to learn and how to cope with novel situations. Creative drama employs all language processes in concert. Wolfe is associate professor, department of curriculum and instruction at Old Dominion University, Norfolk, VA.

THEATRE CLASSES

Cervoni, Paul and Mark K. "A Drama For All Seasons." Connecticut English Journal. 14:7-14. Fall 1982.

Drama is not adequately used as a learning tool if only applied to literature classes and the school play. Drama creates a pool of skills and understandings for the entire student body and faculty to use in school and life. The eleven course objectives should develop skills of self confidence, expressions using body language, observation, concentration, logic, acting, speaking, technical theatre, and dramatic criticism. Drama as a special study should be in the senior high school curricula. Paul Cervoni is president of Connecticut Council of Teachers of English and he and his wife, Mary, teach English and drama at Trumball High School.

Hall, Alice M. "Graduate Design Training." Theatre Crafts. 19:27-45. March 1985.

Seventeen profiles of graduate theatre design programs were examined under the heading "What's In It For You?" Comments from these 17 universities were that students lacking literature and history of the theatre knowledge may "catch up" as they work on their MFA degree. But academics should be covered at the undergraduate level. The MFA is the highest degree in Theatre Arts and focuses on practical ability and professional potential.

Hill, Philip G. "Doctoral Projects in Progress in Theatre Arts: 1986." Theatre Journal. 38:206-211. May 1986.

In this survey of 200 universities, 38% of the projects were being researched at New York University, Brooks McNamara guiding the projects in performance studies. 91 projects came from the other 199 schools surveyed. The Educational Theatre topics were:

1. "A Teaching Intervention Study: Creative Drama and K-6 Grammar School Children" - Utah
2. "Transference in Drama Therapy" - New York
3. "An Analysis of Creative Drama Techniques in Storytelling" - New York

Lieberman, Susan. "A Roof Without A House!" Theatre Crafts. 19:26-27, March 85.

Master of Fine Arts candidates display a lack of skills needed to execute ideas. Ming Cho Lee, co-chairman of Yale School of Drama, stated undergraduate programs do not prepare students in literature or history of theatre. John Glaison, Professor of Lighting Design at NYU, stated a bachelors degree in liberal arts was inadequate theatrical preparation because too many specialized courses were allowed. Theatre needs a broad base (house) under the theatrical execution of an idea (roof).

TEACHER TRAINING

Bloom, Kathryn. Towards An Aesthetic Education. CEMREL, Inc. St. Louis, 1970.

Bloom states we are only educating the performance based student of drama. This is about twenty percent of all students. Drama education should provide "knowledge and understanding that any individual needs to make aesthetic choices for the rest of his life." p. 90, 91.

Cook, Wayne Darbey. "A Perfect Fit." Arts and Activities. Vol. 100, No. 3, November, 1986.

Darby recommended drama and movement as tools to help children discover their own creativity. Cook proceeds from the point of view of a well-trained professional actor as well as an educator. He encouraged untrained teachers who are fearful of drama to venture into drama as the key to unlock the creativity inside each student. He said the teacher must express his/her self to "encourage the students to release their expressive possibilities." The goal Cook presented is "involving the child in the process of discovery." He gave practical starting ideas for untrained teachers. Cook is an artist/specialist with Arts-in- Education for over ten years. He is a member of Curriculum Framework and Criteria Committee for Drama/Theatre and Interdisciplinary Education Involving the Arts in the state of California.

Courtney, Richard. "Rehearsing For Life: Teaching Drama Teachers." Address at the Children's Theatre Association of America. Educational Resources Information Center, ED 263 634, Toronto, August 4, 1985.

Courtney set forth six principles for training drama teachers. First, drama teacher education must be based on the different context in which they will be teaching. Second, teaching skills must involve two levels: life interpersonal skills and drama interpersonal skills. Third, drama teachers must understand and work with tacit, explicit and practical knowledge. Fourth, drama teachers must be educated in contemporary use of reason. Fifth and sixth include focus on practical knowledge and respect for practical knowledge. Courtney is Professor at Ontario Institute for Studies in Education and the University of Toronto. He is a disciple of Dorothy Heathcote.

Spitzer, Allison. "Lions and Tigers and English, Oh My!" Connecticut English Journal. 14:69-73. Fall 1982.

Performance of literary works demands dissection and encourages reading, retention and clearer articulation. Travelling Artists and Performing Company (TAPCo) provides artists for classroom teaching, teacher training sessions, or student assemblies for schools in Connecticut, funded by grants. Spitzer is Educational Director of TAPCo.

Wright State University: Theatre Arts 1988-89. "Theatre Education." pp. 21-22. Dayton, Ohio, 1987.

The theatre education program at Wright State University covered many educational areas desirable in training drama teachers and could be considered an exemplary teacher training program. Required in the first years is a three quarter course in aesthetics. The program results in a Bachelor of Science in Education degree (theatre major and English minor) plus certification in secondary education in the state of Ohio.

Yakel, Norman and Caron, Ruth. "Teacher Training in Drama Education: A Unique Approach." Paper presented at Annual Meeting of American Theatre Association, Educational Resources Information Center, ED 248 558, August 1984.

To fulfill the responsibility drama educators are given in Canada, i.e. "to develop and maintain our culture through arts education," the University of Regina has implemented a four year program. The first year all art students are in a common program. The second year more specialization in curriculum is studied. The third year internship included teaching strategies and theories of instruction. The fourth year studied critical feedback of internship experience and meeting needs. Dr. Yakel is an associate professor and Miss Caron is assistant professor at University of Regina, Canada.

CURRENT STATUS

California State Board of Education. "Visual and Performing Arts Framework." Sacramento, California. June 1981.

Innovators in arts education held a symposium in February 1976 called California Comprehensive Arts Programming Planning Symposium. Wilson Riles, California Superintendent of Public Instruction, encouraged the symposium to think of arts education as a humanizing influence in a technological society. The framework is designed for schools which have demands for time from many content areas and in a "back to the basics" climate. Educators recognize the need to develop intuitive and creative thought processes as well as verbal responses. Students who learn most effectively through non-verbal modes have opportunity in the arts for successful learning experiences. The framework sets forth one plan of instruction for the arts with four components: aesthetic perception, creative expression, arts heritage, and aesthetic valuing. In the drama/theatre content area activities, strategies and expectancies guide the student into knowledge of and regard for himself and others as individuals.

Idaho State Department of Education. "Comprehensive Arts Education Plan for Idaho." Boise, Idaho, 1982.

An expansion of the existing arts program in Idaho was begun in 1982. Based on a six staged arts process (perceiving, creating, producing, responding, understanding and evaluating), the program was to include arts instruction by specialized music, art, drama, and dance instructors and arts integration by general classroom teachers into the total curriculum. In 1982 53% of the high schools offered a drama course for degree credit. 94% of these courses were taught by an unspecialized teacher.

Illinois State Board of Education. "Illinois Plan For the Arts in General Education 1984-1988." Springfield, Illinois. November 1983.

Funded by John D. Rockefeller III Fund and Alliance for Arts in Education (AAE), the Illinois State Board of Education appointed a Task Force in 1976 to purpose a plan for the arts in general education. The Task Force provided and urged the adoption of a five year plan implementing the arts in general education concept. From 1979-83 the first five year plan was carried out. A second five year plan (1984-1988) is now in effect, built on the data from the first plan. "The Task Force believes that aesthetic awareness is a survival skill in the closing decades of the twentieth century." (p. 44) Fine Arts, an essential component in a balanced education, is one of six areas of learning included in the state goals for learning.

Indiana Department of Education. "Fine Arts Proficiency Guide." Indianapolis, Indiana. August, 1986.

Four bases of the Indiana arts education guide are perceiving, identifying, describing, and analyzing the unique characteristics of each of the arts. At the high school level learning opportunities should be provided in the following areas of theatre: Introduction to Theatre, Creative Movement and Pantomime, Dialogue/ Vocalization, Sensory Perception and Concentration, Improvisation, Stage Movement, Performance of Dramatic Literature, Appreciation of Dramatic Literature, Theatrical Production, Technical Theatre, Properties, Costumes, Lighting, Sound, Make Up, Public Relations, Design, Directing, Playwriting, Career Opportunities plus 9 specialized theatrical modes. At this point the guide is being evaluated and revised.

State of Iowa Department of Public Instruction. "A Guide to Curriculum Development in the Arts: Theatre." Des Moines, Iowa, 1986.

In 1985 H.F. 747 mandated coordination of curriculum across educational levels. Student goal 8 was "To perceive, judge, and value cultural expressions of humankind and develop skills for personal expression and communication through the arts." At the passing of the law the Department of Education offered no certification in theatre and few curricular programs in theatre. The Iowa theatre education guide is based on the work of the National Theatre Education Project (NTEP), a national group in existence for four years. Three Iowans were active in this group and have headed the group developing the Iowa model. The secondary level of theatre education is specialized training in acting, technical theatre and theatre production courses. The student is evaluated according to these percentages: 70% oral performance, 20% written performance, and 10% class participation.

Maine Department of Educational and Cultural Services. Planning Guide for High School Diploma: Fine Arts Requirement and A Framework for Curriculum Design: Fine Arts. Augusta, Maine, March 1987.

In 1984 Maine passed the Education Reform Act which mandated a one year study of Fine Arts as part of the high school diploma requirements. Art, music, forensics, or drama courses may fulfill this requirement. General goals and components were set forth in this framework, but sequential curriculum planning was delegated to the local school.

Maryland State Department of Education. Art: A Maryland Curricular Framework. Baltimore, MD. (No Date), (Excellent Glossary p. 34-35).

This framework contained the same four components as California, South Carolina, and Texas. It was written in response to the state requirement that each Maryland school system "provide a comprehensive program in the arts" (COMAR 13A.04.07.01.A) 1981. The four components were:

1. Critical - perceptual experience
2. Productive - creative expression
3. Historical/cultural - heritage
4. Aesthetic - appreciation

New York State Education Department. "Summary of the Art and Music Provisions in the New Part 100 of the Commissioner's Regulations and the Regents Action Plan." Albany, NY: May 1986.

New York State grants two types of high school diplomas: regents and local. One of the 18 1/2 units of credit required for a high school diploma must be taken in art or music. Two courses, Music In Our Lives and Studio In Art, complete 1/2 unit of credit. Locally developed courses had to meet six outcomes to be counted toward the requirement. Local theatre courses had to be approved by the state for Regents diploma credit. NO STATE CERTIFICATION TO TEACH THEATRE.

Pennsylvania Department of Education. "Turning the Tide: Arts and Humanities." Harrisburg, September 1984.

Chapter 5 curriculum regulations for the Commonwealth of Pennsylvania mandated 2 units of credit in Arts and Humanities for high school graduation. 1 unit of credit represents the satisfactory completion of 120 clock hours of instruction during grades 9-12 (1 course = minimum 30 hours). Similar to New York and North Carolina, Pennsylvania school corporations plan their local curriculum to meet state Goals of Quality Education (p. 16). PL 177 amended.

State of South Carolina Department of Education. "Basic Arts Skills." March 1987. Columbia, S.C.

Patterned after the California Framework (Sacramento 1982) and similar to Texas and Maryland, the four components of the curriculum apply to music, dance, drama and visual arts. The four components are:

1. Aesthetic Development - perceive and respond
2. Creative Development - expression
3. Drama Heritage - historical and cultural
4. Aesthetic Valuing - analysis, interpretation, judgment

South Dakota Department of Educational and Cultural Affairs. "South Dakota Fine Arts Curriculum Guide." Pierre, South Dakota, pp. 93-95.

Creative drama (emphasis on expression), integrative drama (enrich curriculum of other content areas), and theatre (performance and production) are the three alternatives offered in South Dakota's Drama/Theatre program. The program seeks to allow the student to actively explore themselves and their surroundings, while developing self-confidence, verbal and non-verbal communication skills, understanding and appreciation of all the arts, evaluative and critical skills, and ethical values. Drama/theatre in South Dakota is an enrichment program and not part of the mandated curriculum.

Texas Education Agency. Curriculum Development Fine Arts. Austin, Texas, 1984.

Texas schools' K-8 curriculum integrated "creative drama" and "expressive use of body and voice" into music and language arts. Levels 9-12 curriculum included four levels similar to California, South Carolina, and Maryland: awareness (perceptual), creative expression, historical and cultural understanding, and evaluation (judgment). The courses offered were (9-12) four levels Theatre Arts, four levels Theatre Production, and two levels Technical Theatre.

Utah State Office of Education. Core Curriculum for the Arts. Salt Lake City, Utah, May 1986.

The arts in the core included visual, dance, drama, and music. The curriculum included training the student in three roles: participant, observer-listener, and critic. The drama component K-8 was part of the language arts core. In grades 9-12, 1.5 units of the 14.5 units required for a high school diploma must be completed in one of the four arts classes: visual art, dance, drama or music. Course standards and objectives were set forth, grades 9-12.

SUMMARY

Ideas formulated at the turn of the century in the Moscow Art Theatre under the brilliant leadership of Konstantine Stanislovski and Anton Chekhov were brought to the United States by Michael Chekhov, Anton's nephew, shortly after World War II. Many of the actors and plays of the pre-World War II theatre had come from England. American drama was still dominated by vaudeville and burlesque. It was not a subject for educators to be interested in until Chekhov's cognitive course of study was presented in his book To the Actor 1953. Theatre people, who understood the depth of the theatrical experience, began to share their knowledge in literary magazines and books. The Pulitzer prize winning playwright Arthur Miller wrote in 1956 "...there lies within the dramatic form the ultimate possibility of raising the truth-consciousness of mankind to a level of such intensity as to transform those who observe it." (Miller 1956:41) Certainly drama showed possibilities of discovery for educators. In the 1960's educators searching for new methods were inspired by the British educator Dorothy Heathcote's success in using creative dramatics in many content areas. At the 1966 Dartmouth University Conference on teaching English, Heathcote shared teaching strategies she had implemented and proven in the British public school classroom concerning the dramatic process of confronting actions or decisions and bringing

them to a believable conclusion. In that same year James Moffet's Drama: What Is Happening? and Douglas Barnes' Drama In The English Classroom were published. Both books encouraged educators to integrate creative dramatics and the content area curriculum, endorsing strategies similar to Heathcote's strategies. Educators began to wonder why American education had not adopted these creative techniques. Books were forthcoming, especially from the educational presses in Champaign-Urbana, Illinois (NCTE) and St. Louis, Missouri (CEMREL, Inc.). Kathryn Bloom's Toward An Aesthetic Education 1970 and Elliot Eisner's Educating Artistic Vision 1972 added knowledge and direction to the movement. In 1973 Uta Hagen's Respect For Acting illustrated the need for training and education in the theatre. The ideas were materializing as workable educational tools without which a child's education was judged incomplete. As the 1960s ended and the 1970s began, Rockefeller and Kennedy money backed the drive for arts education for all children. In 1973 the Alliance for Arts in Education (AAE) was created as a joint project of the John F. Kennedy Center for the Performing Arts and the Department of Health, Education, and Welfare, making the changing role of arts in education a national concern. Drama/theatre was included. Two states, California and Illinois, moved ahead in implementation. In January 1976 the Illinois Task Force was commissioned to create a comprehensive arts program for all children. The California Comprehensive Arts Programming Planning Symposium

was held the next month, February 1976. In September 1976 the White House Conference on Arts Education, in conjunction with the Education division of the Department of Health, Education, and Welfare, held the highest level meeting of arts educators and professional artists to determine a format for developing arts education programs nationwide. The ideology had been accepted. By the mid 1980s many states had or were producing their own rationale and instructional programs. The New England states did not establish criteria for or maintain a program of adoption for instructional materials in the arts because they follow local autonomy programming, an extension of the colonial paradigm. The Southern states have not changed much from World War II standards nor do they seem to be striving to improve existing programs. The Midwestern and Western states have been most progressive in implementing the new ideology.

The role of the drama educator has taken several forms. Creative dramatics were brought into the classroom by specialists like Wayne D. Cook, Allison Spitzer, and Helen Sheehy. They illustrated teaching techniques for classroom teachers untrained in creative dramatics. Chris H. Bailey, Keith Cunningham, and Charles R. Duke have developed techniques integrating creative drama and literature and other content areas. Paul and Mark K. Cervoni put creative drama into the high school drama course they have created as a model for other high school drama teachers. Doctoral

projects in educational theatre showed creative dramatics was the leading topic. (Hill 1986:211)

Teacher training at the college level has undergone some changes. Richard Courtney, Norman Yakel, and Ruth Caron advocate new college curriculum to teach drama educators aesthetic thinking and reasoning skills. The University of Regina has implemented a four year program for all arts students which includes an internship in the third year and critical feedback of the internship experience the fourth year. It emphasizes aesthetic training and the unity of the arts. On the other hand Master of Fine Arts degree professors from Yale School of Drama and New York University stated that undergraduate programs should not specialize in theatrical subjects but complete the student's liberal arts education. (Lieberman 1985:26) They believed drama education and performance must be built on knowledge of literature and history. The isomorphic nature of achieving drama education is reflected in the divergent types of drama education programs presently taught in our colleges and universities across the United States and Canada.

CONCLUSION

The research clearly indicated that arts education has been accepted as a cognitive course of study for all children that develops concept formation, creativity, perception, and decision-making skills. Creative dramatics has been accepted as an effective educational strategy in most content area curriculum. The direct involvement of creative dramatics strategies led to motivation and retention of materials learned. (Duke 1982:3)

Three problem areas in drama education remain to be resolved: standardization of teacher training, adequate state requirements for teachers of drama, and arts education included in high school degree requirements. Most states assigned drama classes to English teachers with no formal drama training. In Idaho unspecialized teachers taught 94 percent of the drama classes. (Idaho 1982:27) No state certification in drama/theatre was offered in New York. Some states such as South Dakota offered drama as an enrichment program, not as a degree requirement. When these problems are resolved, drama will be a respected part of the academic curriculum for every student.

RECOMMENDATIONS

It is recommended that:

1. A training program in creative dramatics for new and experienced teachers be developed.

2. Drama education curriculum at the undergraduate level be developed to train all prospective teachers in creative dramatics.

3. States set education requirements for teachers of drama.

4. One full year of study in one of the arts be required of all high school students as part of the requirements for graduation.

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STUDENT QUALIFICATIONS

I. Name: Helen Jagerman

Address: 602 West Battell Street
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II. Educational Background

A. BS Degree in Speech (Theatre)
Northwestern University, Evanston, IL, 1963

B. State of Indiana Teacher's License - 1985
Speech Communication and Theatre Major, Grades 9-12
English Minor

C. Enrolled in Masters Program, IUSB

III. Employment Experience

A. South Bend Christian Academy
3717 S. Michigan
South Bend, IN 46614
1980-1987 as Junior High and Elementary Teacher

B. Mishawaka High School
1202 Lincoln Way East
Mishawaka, IN 46544
1987-present, English and Drama

IV. Qualifications

A. For seven years, I have taught sixth through ninth grade English classes plus all levels (K-8) music, drama, and gifted program. This year I teach English and Drama at Mishawaka High School.

B. I have professionalized my minor, English.

C. I have completed 31 of 36 hours required in the Masters Degree program at IUSB as of November 1987.